

Dear Jim,

3/21/75

Fortunately almost all of today's book mail is from stores. This means I do nothing until Lil makes up bills. Fortunately also the volume of this kind of interest is again increasing steadily. Ten today, pretty good. I suspect most for older books.

Your very kind 3/19 came this morning. While awaiting other developments, which will include a taping visit from a young woman reporter for the local CBS outlet - she did what I would call her apprenticeship with Public Radio's All Things Considered - I'll respond and use a carbon for some Sahl notes. I expect recrimination and to be gypped out of \$40.

As you'll gather from enclosures, we've forced another goodie from the bums.

The question is what to do, how fast and how, to prevent misuse and plain ~~theft~~ theft. Especially for wrongful uses.

So, I'm not unhappy that Sahl screwed everything up. I'd agreed to do the show and the thing was set. I was awaiting hearing when they would want me and for how long. This was to have been by Sahl the next day. Instead the day after that his producer called me and gave me Sahl's Vegas hotel number and asked me to call him. I did, but the great spent the day communing with Alexander Graham Bell. I did leave messages. Instead of responding the last time I called the operator told he he had left for the airport. Took much time.

So, the day after that I call the by now ex-producer back. He is nice, tells me politely that he and Sahl had had a disagreement and he is leaving, and I should hear promptly from new producer, probably Sahl's wife China ("i" like double "e"). He also tells me that he is going to do a show for the station that will be syndicated and he'll be in touch because he will want me. He is Rudy Tellez, who also has his own office so I ~~like~~ presume he did more than produce Sahl.

I hear nothing so yesterday I phone him at the station. They tell me he is no longer with them. I tell them they may expect a show in the can they may not have and that gets me the program director, guy named Schlesinger. I run it down and he says they expect the new producer within minutes and he/she'll call.

To now silence, which gives me the perfect out. I do want to get out there for many reasons but not under this kind of situation and not when I have this new problem with which to wrestle. I'll propose another week if they remain interested.

Meanwhile part of the working deal with McKinley comes through, the Ray part. But I've made them offers on JFK stuff, minimum condition a 5,000 print of Post Mortem. Then this new transcript just when their competition is getting enormous attention at enormous cost, so it seems to me that if they are going to deal they might as well pick up these particular chips, with the advantage to me of they'll do the arranging. So, I call McKinley, to whom a reading of excerpts means what it does to me and excites. And I call the guy who was here who was due back in minutes and as yet hasn't called. McKinley also was to have called him with the info. I would rather believe that it is taking the extra time to make an executive decision when there has not been time to read all he took with him.

I guess the commercial bureaucracies can't be distinguished from any other. Years ago someone there decided that unless they had pictures and confession from and of assassins at work there was no value to them. It lingers.

I'll have to phone Mason and say I'm not coming now. They have a new policy, he and Sparr can't have the same guest. Unless there have been major changes, however, some of the TV might use me on newscasts. Halm used to do that very well and it was common practise.

But I still want to and want a good, unrushed visit with you both. The cat allergies don't bother me. I can't think of any ours didn't have!

Again thanks for the thoughtfulness. Do you want Assassination Tapes? Extra copy here.